NUMBER· /] [II VOLUME

The Cathedral and The Sagrario Metropolitano

CITY of MEXICO

CATHEDRAL BEGUN IN 1573, DEDICATED FINALLY 1667; FAÇADE COMPLETED 1797. STYLE: SPANISH RENAISSANCE. ARCHITECT of first plan, ALONSO PÉREZ DE CASTAÑEDA; of second plan, JUAN GÓMEZ DE MORA; of façade, JOSÉ DAMIANO ORTIZ DE CASTRO; of dome, MANUEL TOLSA. The SAGRARIO erected 1749. STYLE: CHURRIGUERESQUE. ARCHITECT, LORENZO RODRÍGUEZ

THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith.

SEE References, VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* BOSTON

NUMBER 3] The West Tower [II VOLUME

The Cathedral of Mexico

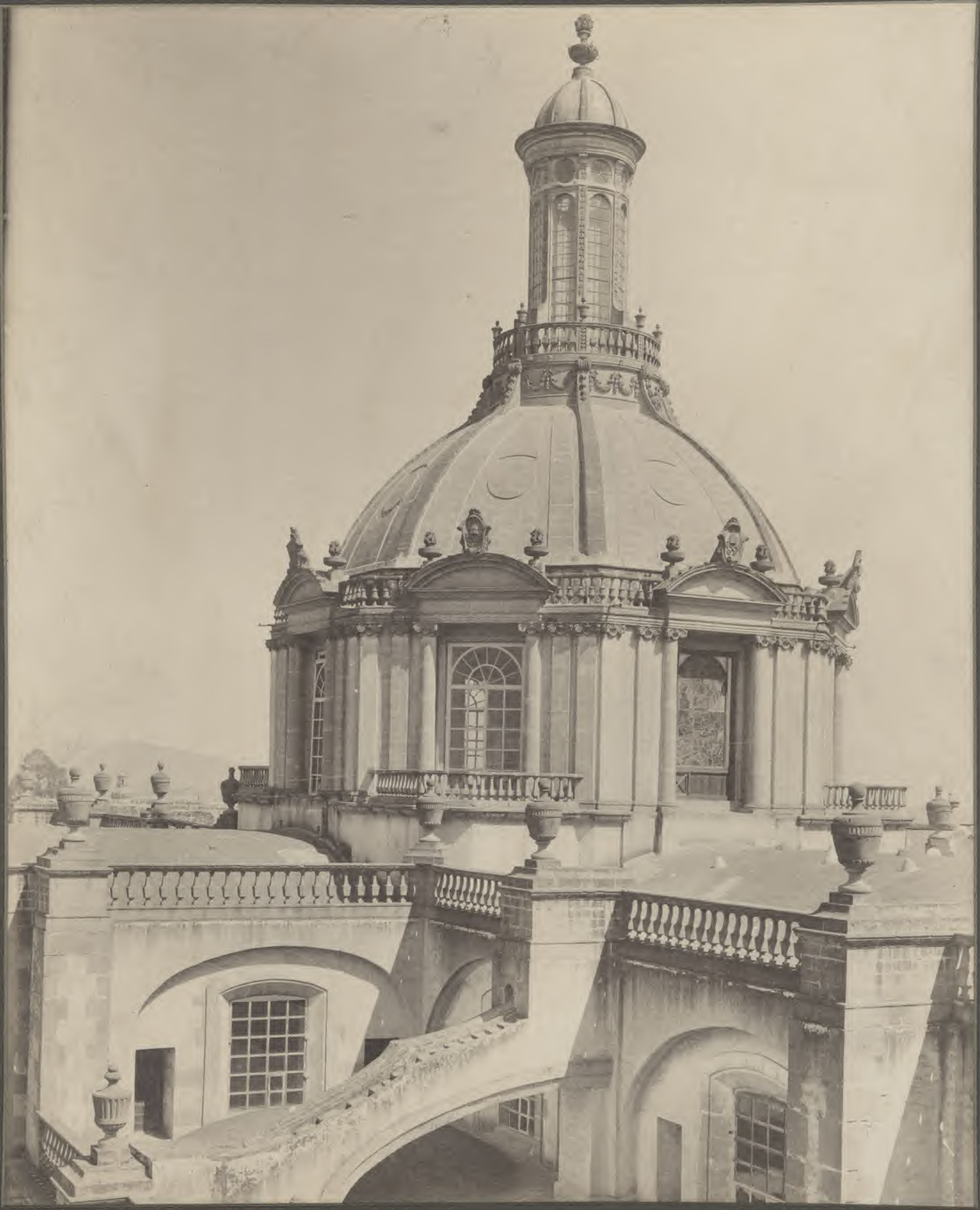
CITY of MEXICO

STYLE SPANISH RENAISSANCE. ARCHITECT of TOWERS (PROBABLY) JOSÉ DAMIANO ORTIZ DE CASTRO

THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith. The towers of the Cathedral are each adorned with groups of statuary representing the Doctors of the Church and the Patriarchs of the Monastic orders. Executed by the Puebla sculptor, Zacarías Cora, presumably after sketches by Tolsa.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico
By SYLVESTER BAXTER
J. B. MILLET *Publisher* Boston



NUMBER 3] The Dome [II VOLUME

The Cathedral of Mexico

CITY of MEXICO

STYLE SPANISH RENAISSANCE ARCHITECT MANUEL TOLSA

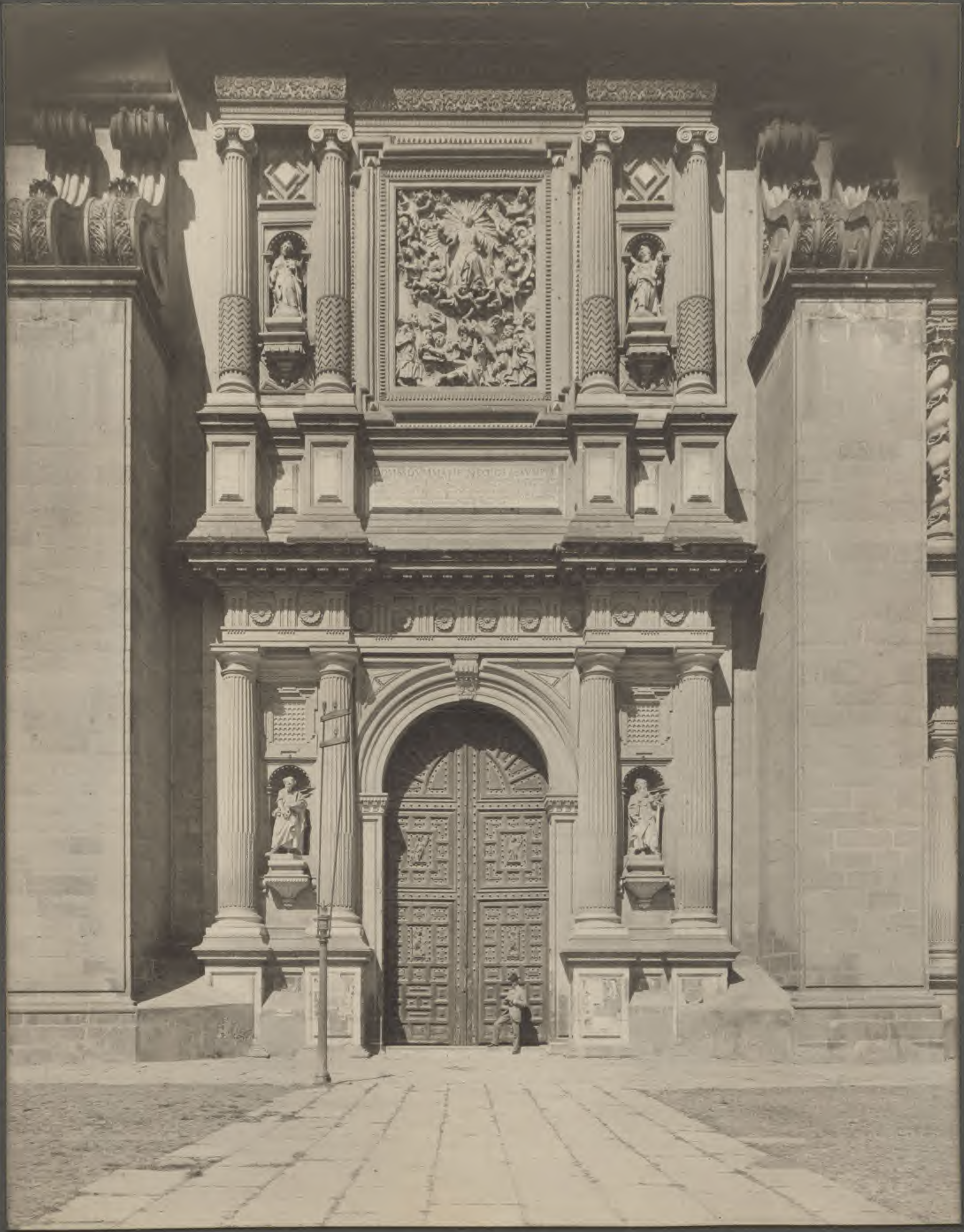
THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith. A unique feature of Tolsa's design is the extraordinary prolongation of the lantern, evidently with the intention of bringing the effect of the dome into scale with the towers.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* Boston



NUMBER 4.] **Main Entrance** [II VOLUME

The Cathedral of Mexico

CITY of MEXICO

DATE of DESIGN 1786 STYLE SPANISH RENAISSANCE
ARCHITECT JOSÉ DAMIANO ORTIZ DE CASTRO

THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico
By SYLVESTER BAXTER
J. B. MILLET *Publisher* Boston

NUMBER 5] **Eaſt Front of Sagrario** [II VOLUME

The Cathedral and Sagrario Metropolitano

CITY of MEXICO

CATHEDRAL BEGUN IN 1573, DEDICATED FINALLY 1667; FAÇADE COMPLETED 1797. STYLE: SPANISH RENAISSANCE. ARCHITECT of first plan, ALONSO PÉREZ DE CASTAÑEDA; of second plan, JUAN GÓMEZ DE MORA; of façade, JOSÉ DAMIANO ORTIZ DE CASTRO; of dome, MANUEL TOLSA. The SAGRARIO erected 1749. STYLE: CHURRIGUERESQUE. ARCHITECT, LORENZO RODRÍGUEZ

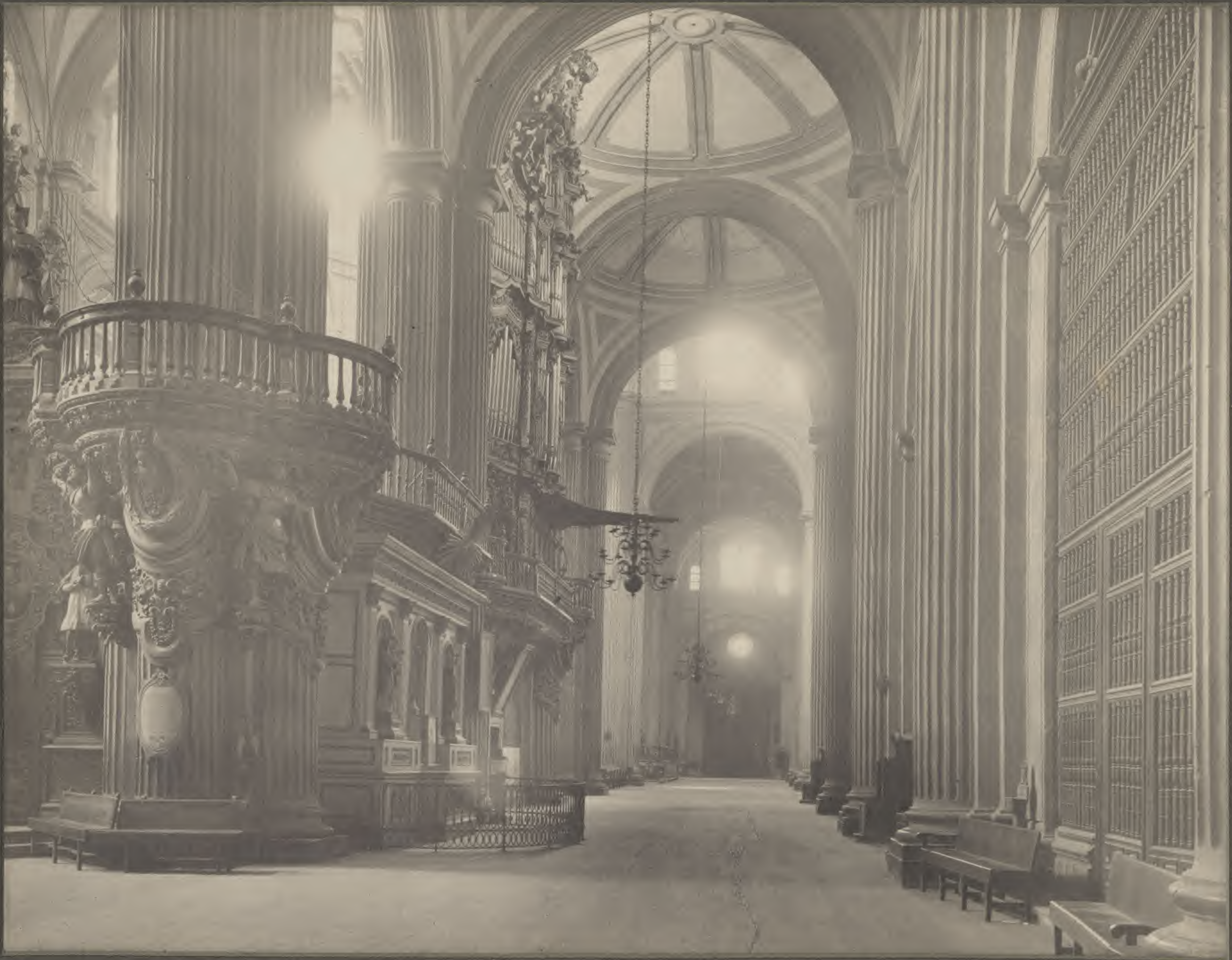
THE sculpture and carvings of the Sagrario are remarkably good examples of Churrigueresque ornament. The great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spaniſh Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* Boston



NUMBER 6] **Interior—East Aisle from near the Entrance** [II VOLUME

The Cathedral of Mexico

CITY of MEXICO

STYLE SPANISH RENAISSANCE ARCHITECT JUAN GÓMEZ DE MORA

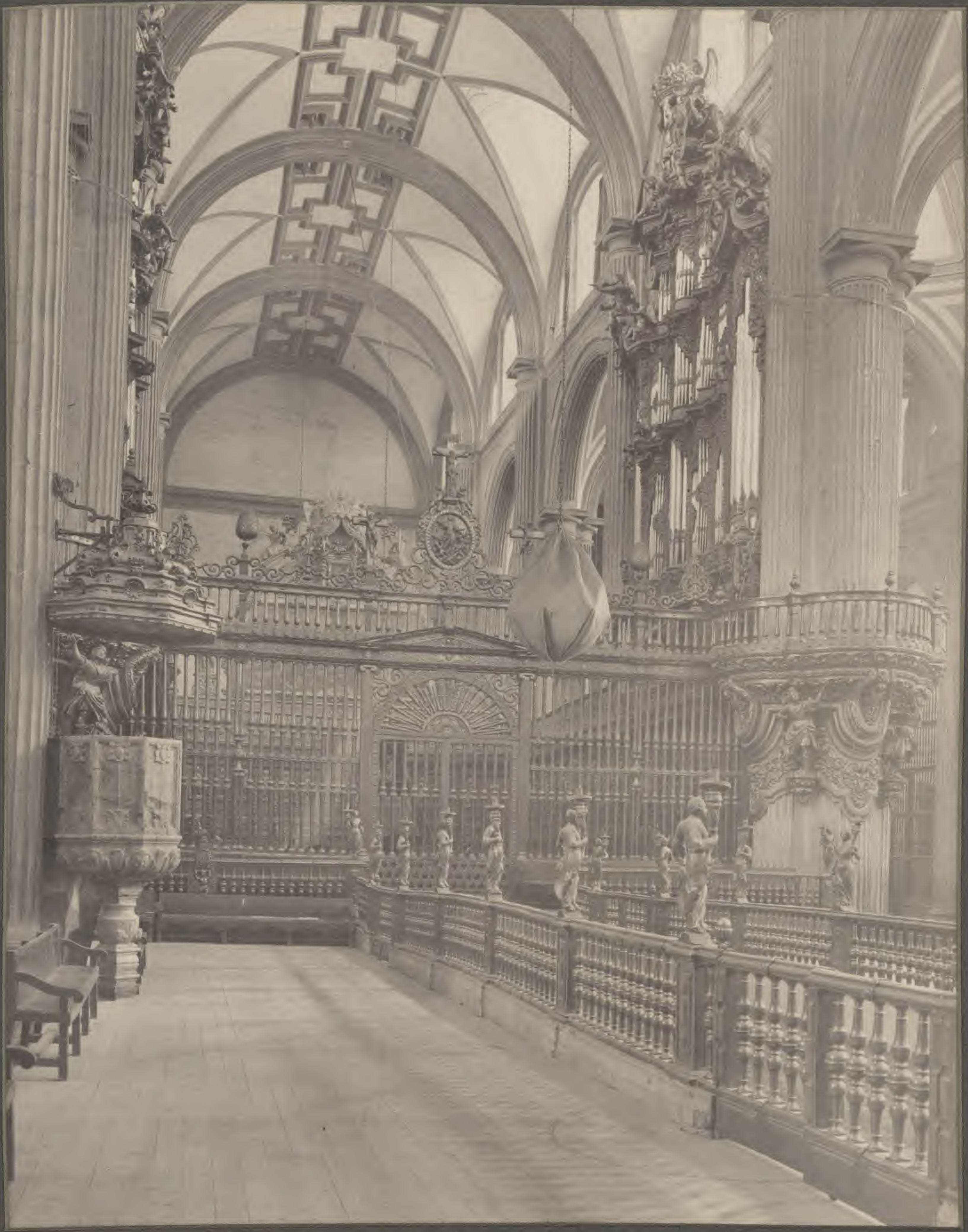
THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith. The feature of the Cathedral's interior is the effect of exceptional loftiness, uncommon in Renaissance work.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* Boston



NUMBER 7] The Interior [II VOLUME

The Crujia, or Way of the Cross
looking from the Grand Altar towards the Choir

The Cathedral of Mexico

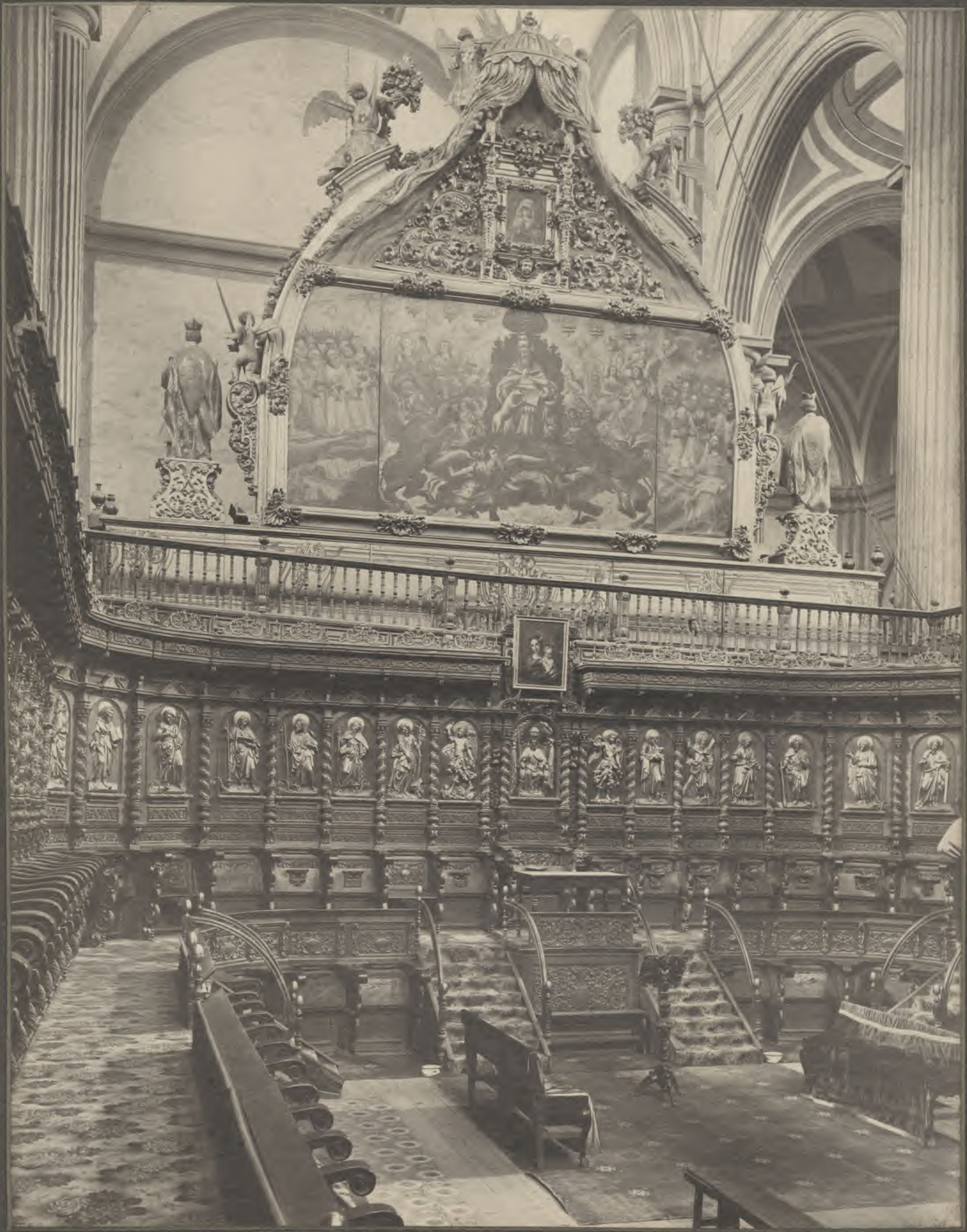
CITY of MEXICO

STYLE SPANISH RENAISSANCE ARCHITECT JUAN GÓMEZ DE MORA

THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith. The pulpit on the left is of Puebla onyx. The balustrade of the Crujía, with its statuettes, and also the choir-screen, were made in Macao, China, of bronzes called Tumbago and Kalain. This is a rich composition of gold, silver and copper, more valuable than their weight in solid silver. This bronze work dates from 1730.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico
By SYLVESTER BAXTER
J. B. MILLET *Publisher* Boston



Number 8] **The Interior—The Choir** [II Volume

The Cathedral of Mexico

CITY of MEXICO

STYLE SPANISH RENAISSANCE ARCHITECT JUAN GÓMEZ DE MORA
DESIGNER of DECORATIONS UNKNOWN

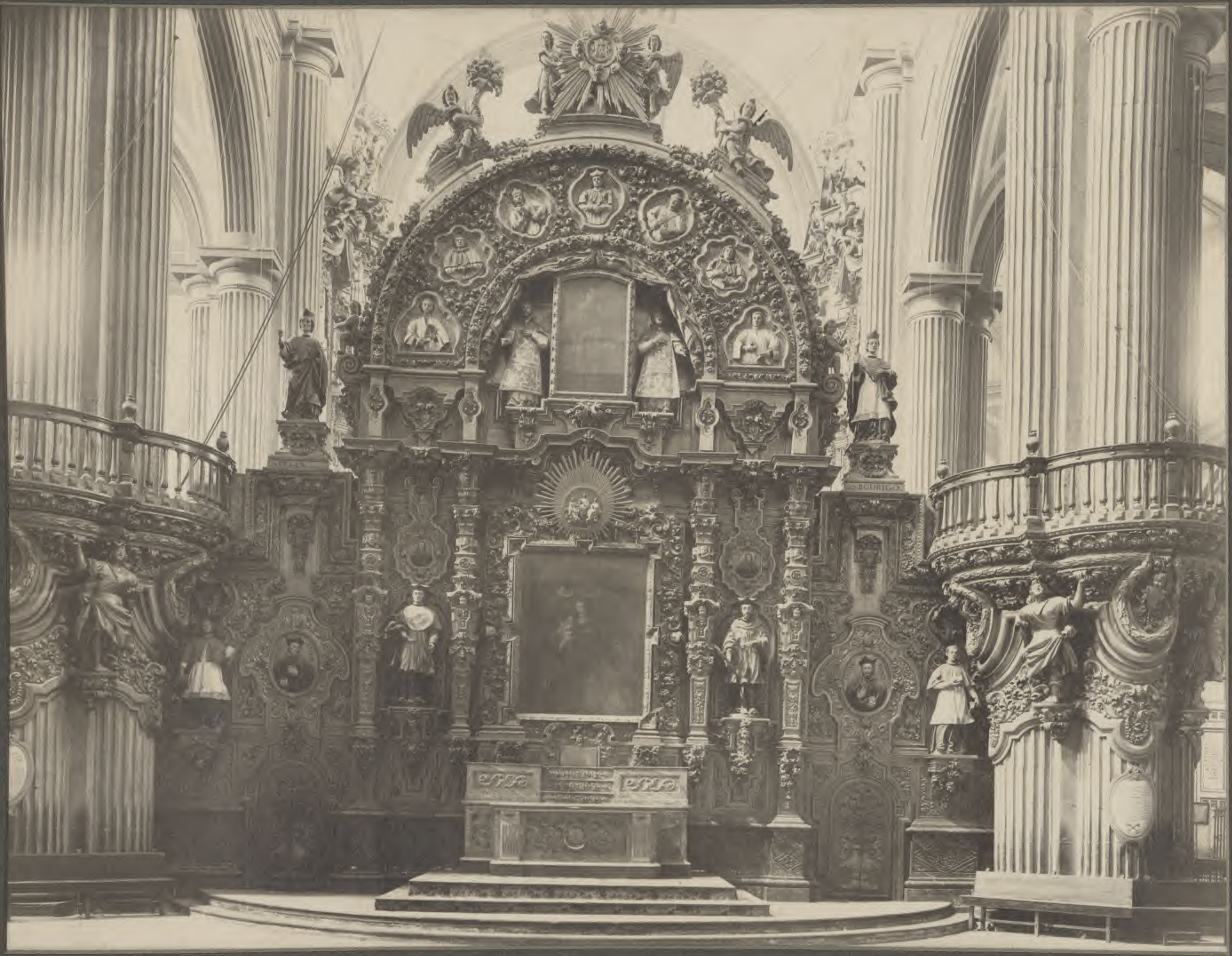
THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith. The choir-stalls are richly carved with figures of saints in reliefs of gilded wood; the rest of the woodwork is in the natural state. The large painting of the Apocalypse at the head of the choir, on the back of the Altar del Perdón, is by Juan Correa.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. Millet *Publisher* Boston


RODRIGO

NUMBER 9] **The Interior—Altar del Perdón** [II VOLUME

The Cathedral of Mexico

CITY of MEXICO

STYLE CHURRIGUERESQUE, DEVELOPED from the PLATERESQUE

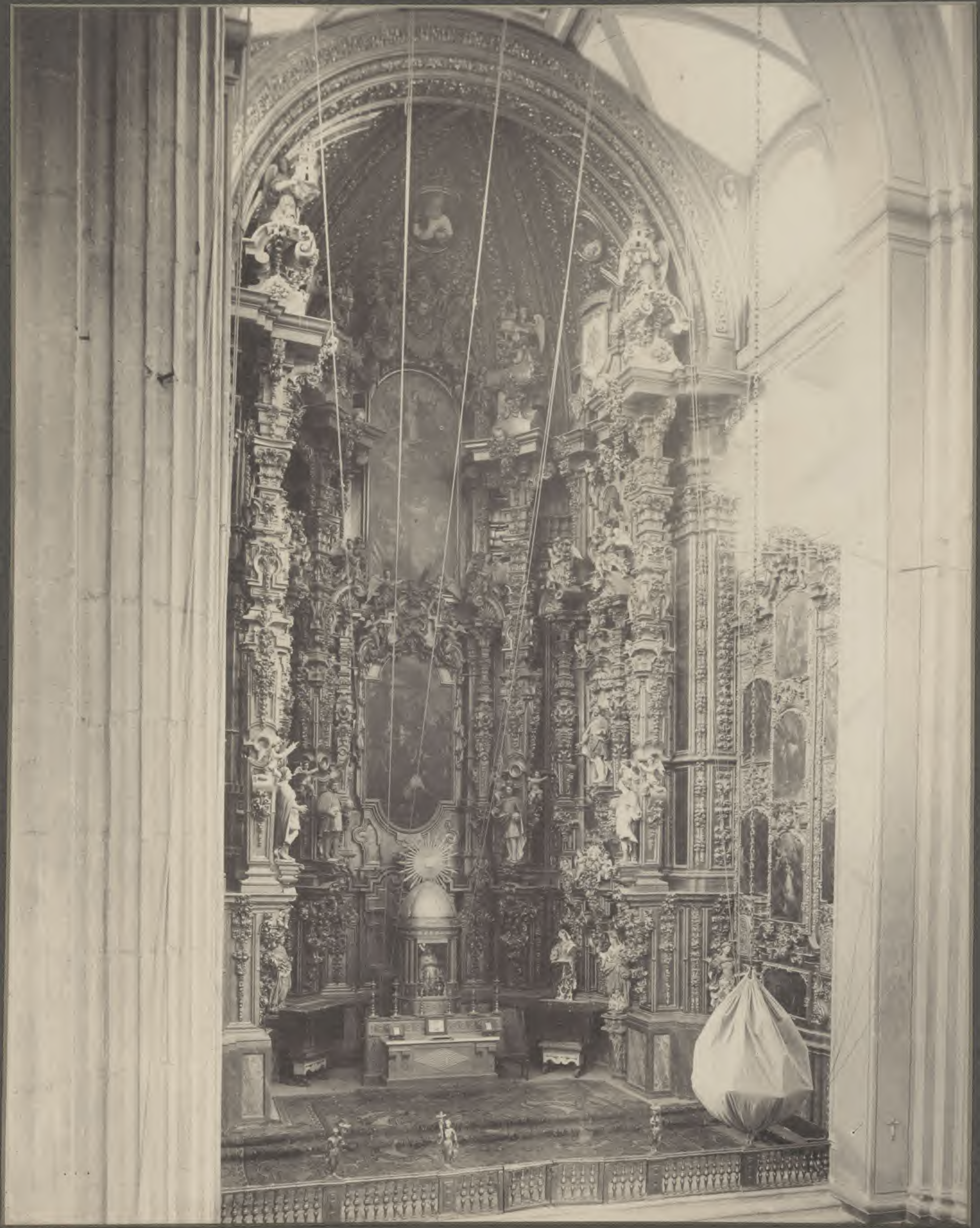
THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith. This splendid altar faces the central entrance. The paintings are the subjects of romantic legends that ascribe them to two artists, one of them mythical; but they are manifestly the work of Baltasar Echave.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* BOSTON



Number 10] **The Interior** [II Volume

The Apse with Capila de los Reyes [The Chapel of the Three Kings]

The Cathedral of Mexico

CITY of MEXICO

STYLE CHURRIGUERESQUE ARCHITECT GERÓNIMO BÁLBAS

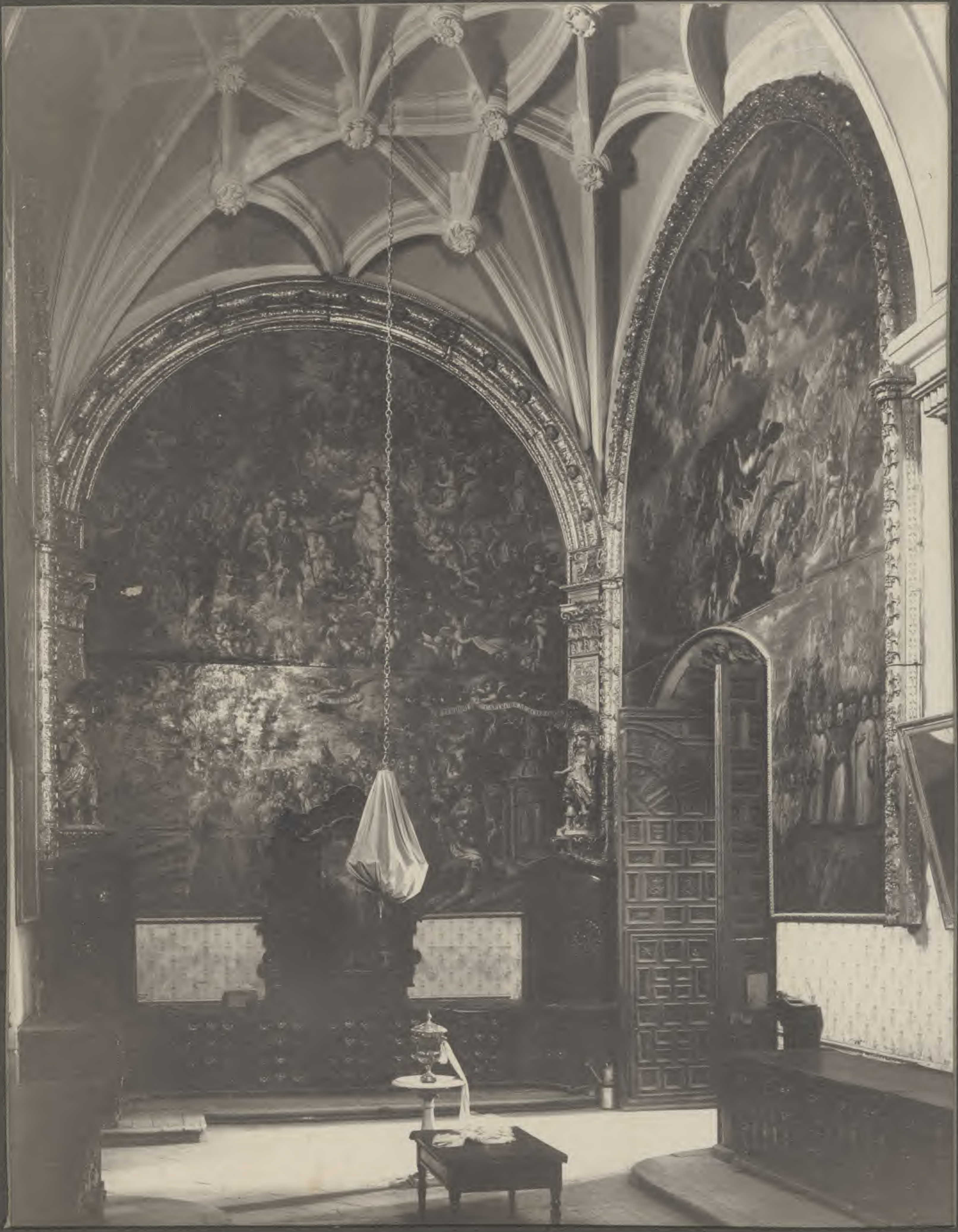
THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith. This is one of the most superb examples of interior Churrigueresque in the country. The architect belonged in Seville, and designed the corresponding altar in the cathedral there. He came from Spain expressly to do this work as well as the High Altar, now demolished. The paintings for this altar are by Juan Rodríguez Juárez, the famous Mexican artist. The central figure is "The Adoration of the Kings" and above is "The Assumption."

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. Millet *Publisher* Boston



Number 11] **Interior—The Sacristy** [II Volume

The Cathedral of Mexico

CITY of MEXICO

STYLE SPANISH RENAISSANCE ARCHITECT JUAN GÓMEZ DE MORA

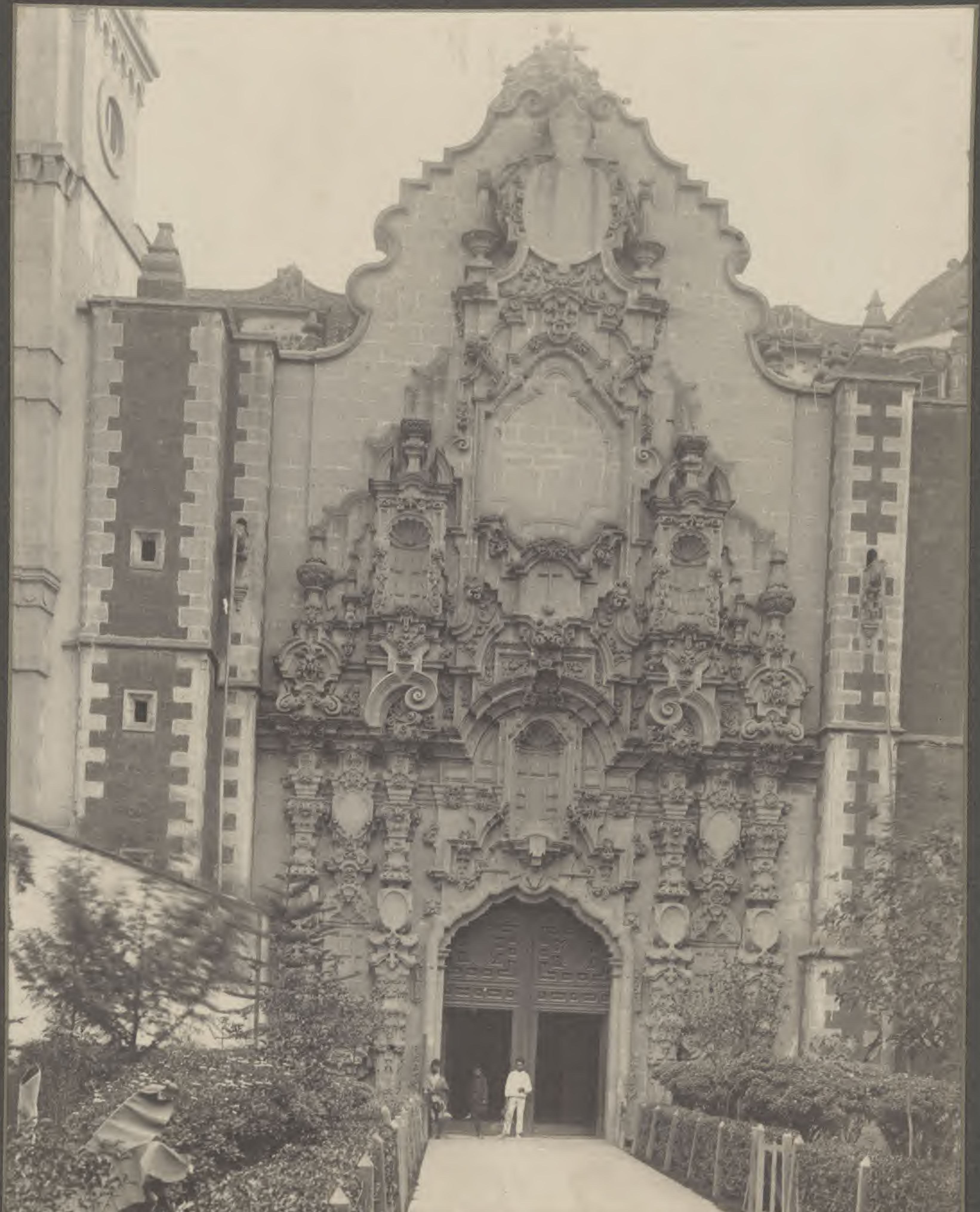
THE great Cathedral of Mexico is the largest church in the Western Hemisphere. It was founded very soon after the Conquest, occupying the site of the Teocalli, the temple of the Aztecs. The construction of the present edifice covers a period from the time of Philip II almost to the end of the Spanish dominion. As in the building of some of the great cathedrals of the Old World, a diversity of successive styles is represented in the fabric. Enormous sums were expended upon its construction and decoration. A great deal of the original splendor of the interior has been lost through various alterations, but much is still left. As the greatest seat of the Church in America, the Cathedral is full of interest. The adjacent *Sagrario*, although an integral portion of the Cathedral, is a distinct church in itself and is the seat of one of the various parishes of the city. Externally its style is radically different from that of the Cathedral, but it was probably intended to reconstruct the façade of the latter in harmony therewith. The feature of the Cathedral's interior is the effect of exceptional loftiness, uncommon in Renaissance work.

SEE References VOL. I, PAGES 15, 25, 39, 40, 54, 61, 63, 70, 77, 84, 87, 148, 150

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. Millet *Publisher* Boston



NUMBER 12] **Balvanera Chapel** [II VOLUME

Church of San Francisco

CITY of MEXICO

THE FAÇADE DATE 1791 STYLE CHURRIGUERESQUE

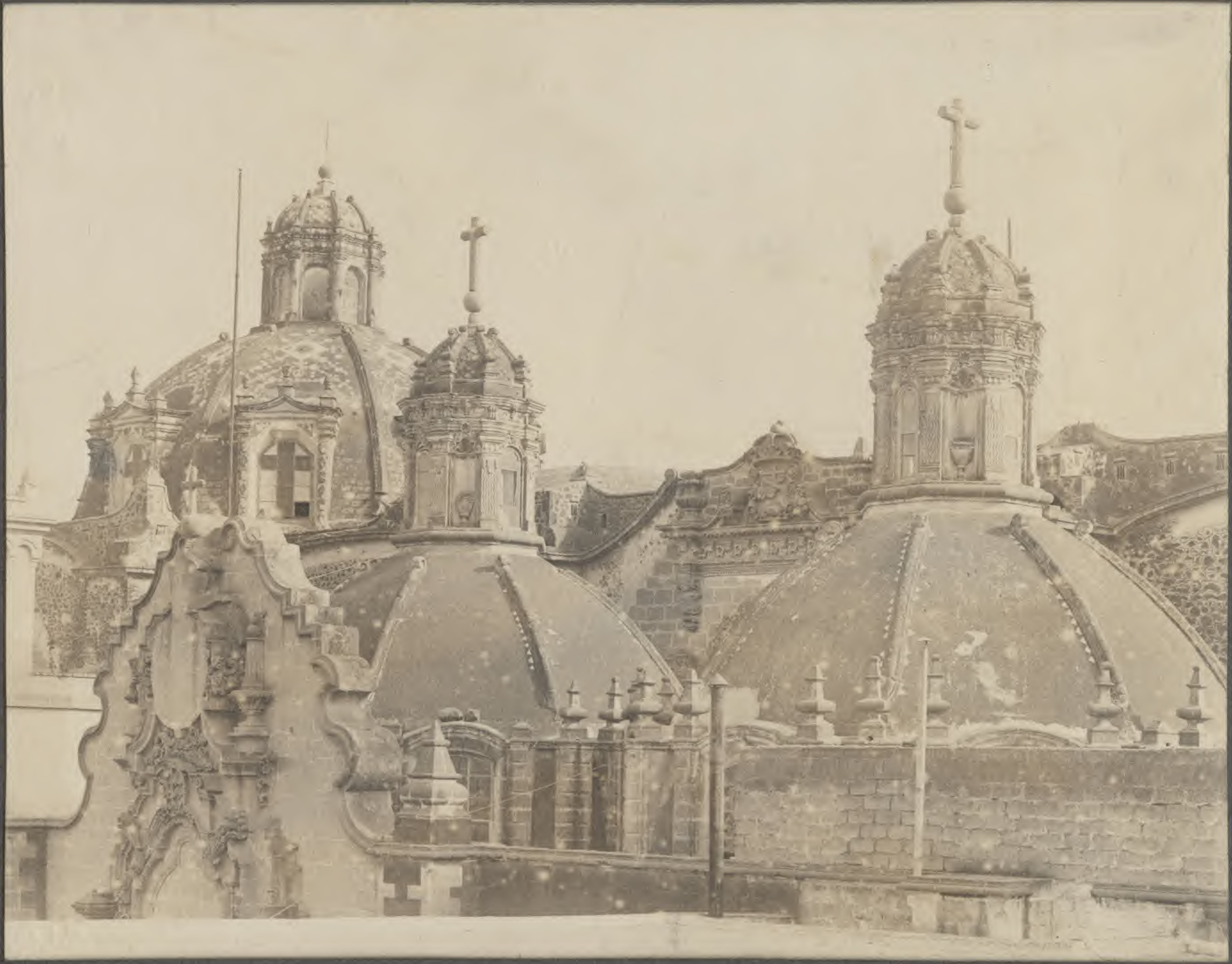
ONE of the most beautiful things in the City of Mexico is the façade of what was formerly the *Balvanera Chapel*, with what is now the entrance to the famous old church of San Francisco. This façade is one of the latest instances of the Churrigueresque style. It is a remarkably fine example of such work, notwithstanding the effacement of all the integral sculpture. The most of this sculpture was removed by Bishop Riley of the "*Catholic Church of America*" when the great church, with this chapel, became the cathedral for his sect, which adopted the ancient Gothic liturgy of Spain for its service. The church has now again been acquired by the Roman Catholics and has become the Jesuit temple of *el Sagrado Corazon* (the Sacred Heart).

SEE Reference VOL. I, PAGE 107

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* Boston



NUMBER 13] A Group of Domes [II VOLUME

Church of San Francisco

CITY of MEXICO

STYLE SPANISH RENAISSANCE DATES 1716-1791

THIS building is what was formerly the *great* church of San Francisco. It is one of the most magnificent in Mexico, and a portion of the splendid monastery of the same name, the first established in the country. It has had a very remarkable history. The dating is immediately after the Conquest, and at one time it was the seat of the most powerful religious order in New Spain, the Franciscans. The monastery covered an enormous area and included the site of the Animal House, or zoölogical garden, of the Aztecs. The whole property was confiscated by the national government in 1856. The greater portion of the old monastery has now disappeared and most of the several churches and chapels belonging to it passed into Protestant hands. The main church, however, together with the adjacent chapel, has returned to the possession of the Roman Catholics, and is now the Jesuit Church of el Sagrado Corazon (the Sacred Heart).

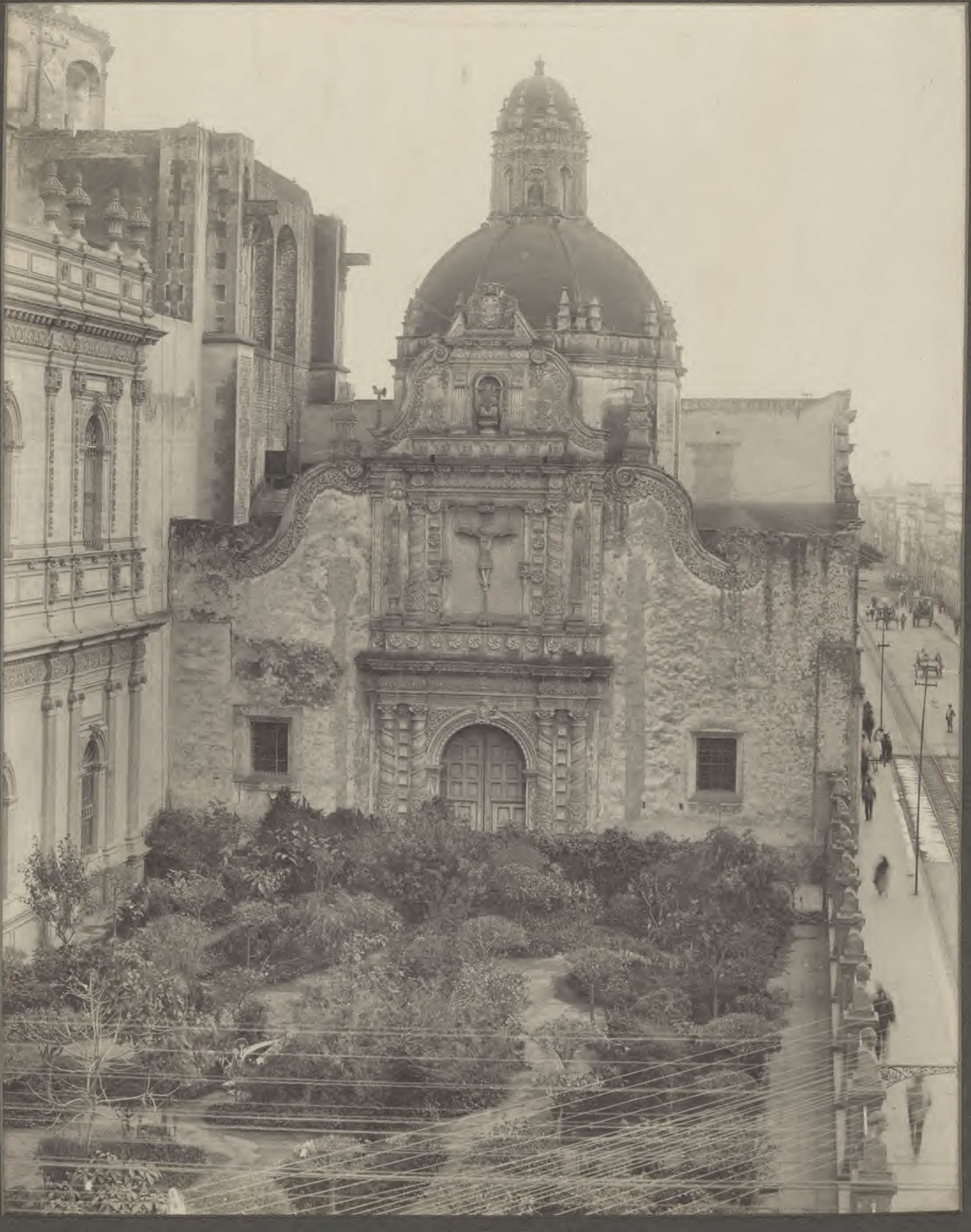
The largest dome in this plate belongs to the main church; the two smaller domes to the Balvanera chapel, built against the old side-entrance and finished in 1791. The three form one of the most remarkable, beautiful and picturesque groups to be seen in Mexico.

SEE References VOL. I, PAGES 105, 106

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* Boston



NUMBER 14] [II VOLUME

Church of the Tercer Orden de San Agustin

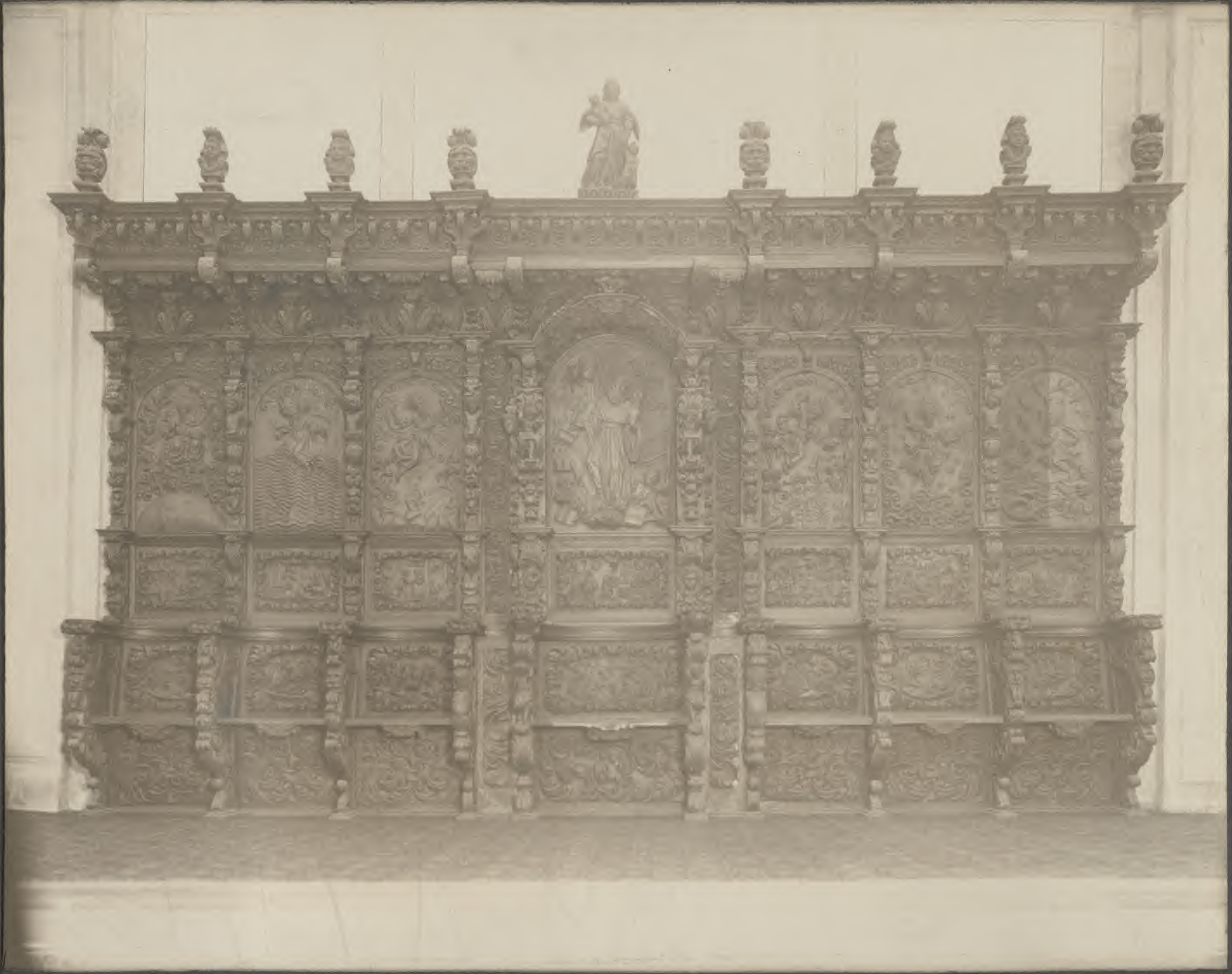
CITY *of* MEXICO

PERIOD EARLY 17th CENTURY STYLE SPANISH RENAISSANCE

THIS church belonged to the Third Order of San Agustín, and, like the main structure, was a portion of the great monastery of that name, adjoining the great church of San Agustín, now converted into the National Library. The main church was reconstructed for the library in the Plateresque style.

SEE Reference VOL. I, PAGE 111

Spanish Colonial Architecture in Mexico
By SYLVESTER BAXTER
J. B. MILLET *Publisher* Boston



NUMBER 15] [II VOLUME

The Choir-Stalls of the Monastery Church of San Agustin

CITY of MEXICO

DATE ABOUT 1692 STYLE RENAISSANCE

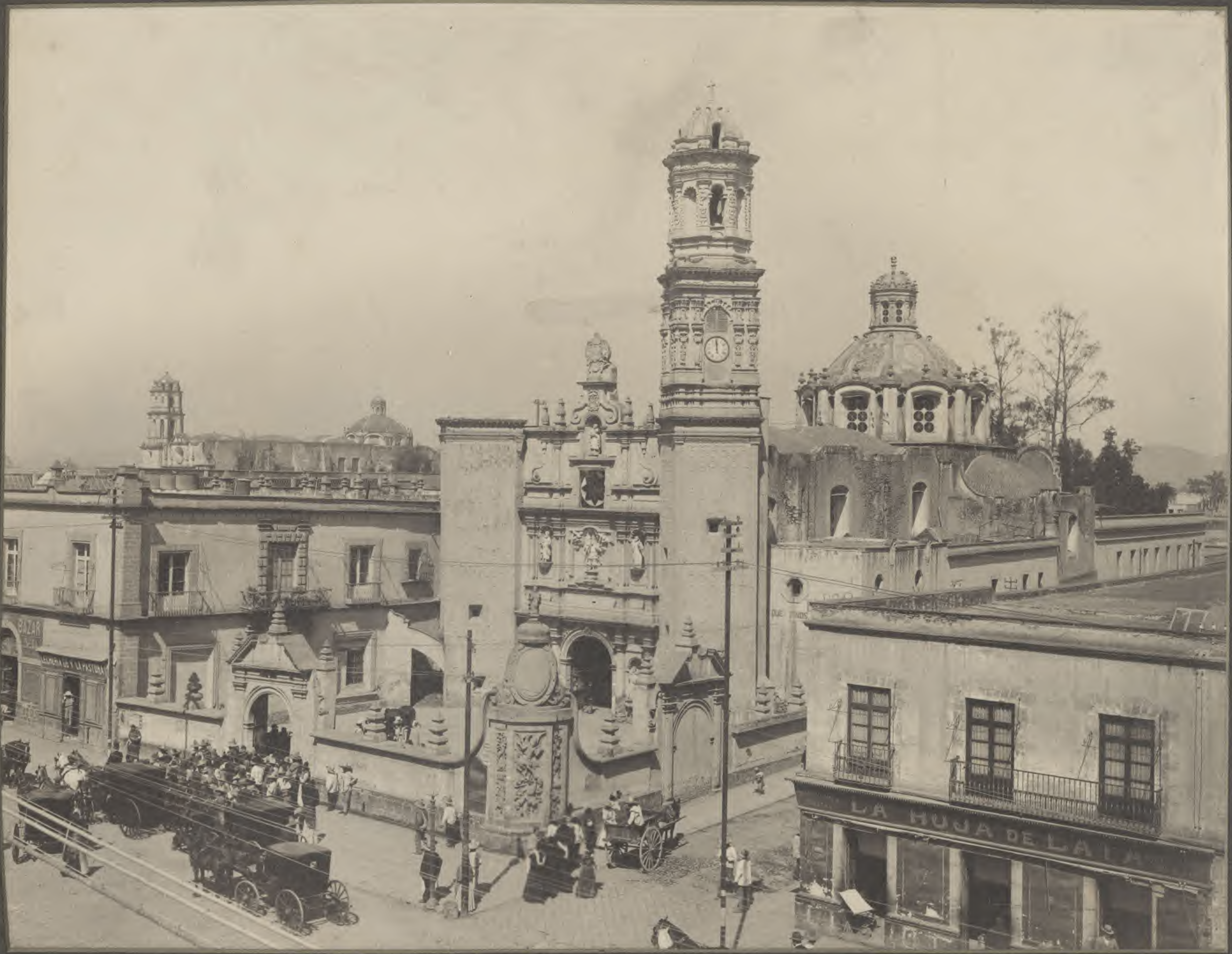
THESE splendid choir-stalls are the finest examples of such work to be found in Mexico. Their execution cost something like $200,000. It is thought that they may have been carved by the pupils of the first school of art established on this continent, founded for the training of native youth by the celebrated Flemish monk, Peter of Ghent—Pedro de Gante—soon after the Conquest. The numerous reliefs are full of interest and will well repay close examination. The work was stored for many years after the sequestration of the church and its conversion into the National Library. It is now a feature of the Hall of Ceremonies in the National Preparatory School.

SEE References VOL. I, PAGES 58, 111, 112

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* Boston


BAZAR
LA HOJA DE LA LA

NUMBER 16] [II VOLUME

Church of San Hipólito

CITY of MEXICO

FOUNDED EARLY 16th CENTURY RECONSTRUCTED 18th CENTURY
STYLE SPANISH RENAISSANCE

ON the historic causeway over which the Spaniards were driven out of Mexico by the Aztecs on the *noche triste* (the "sad night"), the Conquerors, on their return to the city, erected a little commemorative chapel at the place where the greatest slaughter took place. The fugitives returned to the city the day of *San Hipólito*, and so they gave the name of *San Hipólito de los Mártires* (of the Martyrs) to the chapel, which was soon succeeded by this important church, the reconstruction of which dates back to the middle of the eighteenth century. The diagonal placing of the towers is a peculiarity of the plan. The monument at the corner of the churchyard, with its quaint sculptured relief, commemorating the event that took place on the spot, is a depiction of a famous Aztec legend in which the Conquest was foretold. The large church in the distance on the left belonged to the monastery of San Fernando, whence the famous Padre Junipero departed on the adventurous journey that resulted in the conversion of the Mission Indians of California.

SEE References VOL. I, PAGES 13, 114

Spanish Colonial Architecture in Mexico

By SYLVESTER BAXTER

J. B. MILLET *Publisher* Boston